

Remembering Arthur Wagner ... Music Director Steven Schick



I don't remember the first time I met Arthur Wagner, but I do remember the last time I saw him. He was sitting middle center at the Libbey Bowl in Ojai, his arm around the shoulder of his beautiful Molli. When I came by at intermission to say hello, he gave me a wry smile and in the incisive cadences of the Bronx immediately began probing the Boulez piece I had just conducted. With Arthur, small talk was never all that small.

Arthur Wagner had the kind of expansive education that has almost ceased to exist in this day of goal-oriented kindergartners whose parents are already planning their surgical residencies or scheming about which Justice they'll clerk for. Arthur studied philosophy, sold shoes, rode horses, skied the Sawtooths (where more than 60 years ago he met Molli) and eventually earned a doctorate in theater at

Stanford University. He spent the first part of his adult life doing nearly everything and the second part doing one thing. And that was a big, luminous extraordinary thing: he nurtured the artistic life of San Diego – ALL of the arts. Almost every arts organization in this city counted Arthur and Molli as enthusiastic patrons, including The La Jolla Symphony & Chorus. But he will be particularly remembered for his remarkable leadership in building the renowned department of Theatre and Dance at UC San Diego and creating a partnership and home for the La Jolla Playhouse.

The list of his celebrated acting students is long, but with Arthur, mentorship didn't stop with a diploma. He followed his students after they left UC San Diego, traveling to attend important premieres, celebrating their successes and easing their failures. The love they felt in return for him was symbolized by the crowd of current acting students – many of whom were not born when Arthur last stood in front of a class – standing four deep on a hot catwalk above UCSD's Potiker Theatre to pay their respects during a two-hour plus memorial service.

This is a space that I normally use for comments about the music we are about to perform. This time the most important thing for you to know about this concert is that we are dedicating it to Arthur. And as we dedicate it, we'll remember his keen intellect, the generosity of his teaching, and his support of adventurous creativity in all the arts. But the main thing, the thing I will lay upon my heart as I remember Arthur Wagner is simply his love: for the elegance of good acting, for living fully and fearlessly, and, above all, for Molli. The only times I ever saw him without her was during Arthur's tenure as a member of the board of the La Jolla Symphony & Chorus. You spare those you love from board meetings.

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So Arthur, we'll be thinking of you as we play this concert. We'll think of you during the premiere of Ori Talmon's Nee Commission work and remember your support for emerging talent. As Barber sets Søren Kierkegaard's prayer of "longing for the highest good," we'll think of your vision of a great school of theatre and dance housed at UCSD. And, most especially when the beginning of the last movement of Copland's Third Symphony rolls around, with its theme better known as "Fanfare for the Common Man," we'll think you, Arthur Wagner: philosopher, shoe salesman, consummate artist, dedicated teacher, extraordinary man.



Note from the Executive Director ... Diane Salisbury

Congratulations to our orchestra for an excellent season-opener! We had an appreciative audience both days, with the Brahms Concerto and "Become Ocean" receiving standing ovations. Our third annual **Young People's Concert** the day before was enjoyed by 450-500 people of all ages, many in costumes. About 60 young people signed up to become members of the LJS&C Young Audiences Club at the concert, and received a t-shirt or backpack along with a discount card for student-priced concert tickets. UCSD-TV once again filmed the concert, thanks to a second-year grant from Kiwanis Club of La Jolla. The video will air on UCSD-TV beginning in January.

Mini Subscription Series Offered

If you are considering giving the gift of music to family or friends this holiday season, LJS&C subscriptions are still available. You can purchase a 5-concert and 3-concert "sampler" package. Contact Adam Perez in the office at 858-534-4637.

Speaking of holiday shopping, are you an Amazon.com shopper? If so, please consider designating LJS&C as your charity of choice and the Association will receive a percentage of each purchase you make throughout the year. It's easy to sign up, and there's no cost to you. See the AmazonSmile ad in this issue of *Tutti* for more information.

Items for Sale

T-shirts created to commemorate our September 27th performance of John Luther Adams' "Sila: The Breath of the World" as part of the Balboa Park Centennial are available for sale for \$25 (\$20 to "Sila" performers). If you haven't purchased your souvenir "t" and would like one, call the office to order or visit us in the lobby during the December concert. Also available for sale: Seven silent auction items from this year's Gala, including collectibles, memberships and artwork. Check out this link and put in your bid soon:

http://www.lajollasympphony.com/assets/pdfs/Awesome_Auction_Deals.pdf

Young Artists Competition

Our annual competition – In its 56th year! – takes place on Saturday, January 23, from 9:00 am-4:00 pm in Conrad Prebys Music Center. The Competition is free and open to the public to attend. Come for an hour or stay the day, and watch these talented young vocal and instrumental performers audition before the judges.



Contributors:

Barbara Peisch, Ed.

Evon Carpenter, Asst. Ed.

Ellie Elphick

Beda Farrell

Joey Payton

Diane Salisbury

Steven Schick

Tom Peisch



Meet Joey Payton ... Evon Carpenter

Joey Payton is in his tenth season with the orchestra. He was principal flutist for four years, played piccolo for three seasons and, due to work commitments, currently shares the position of principal flutist. I found him to have a great sense of humor, something I thoroughly enjoy in a person, and hope that this interview format will help you enjoy Joey's refreshing outlook. Thank you, Joey, for your service to our country, San Diego County, and La Jolla Symphony & Chorus. We are honored to have you as a member of our musical family.

Q: What do you like about being a part of LJS&C?

A: Making music! The focus for me has changed slightly over the years. When I first joined, it was about relieving the stress of being "in charge" without being able to perform on my primary instrument. It was nice to sit back and let someone else decide the musical direction of an ensemble for a change. After leaving the military, it has become a great release from the pressures of the job and the sometimes unfortunate situations and outcomes that come along with it.

It has been a most marvelous experience working under the musical direction of Steven Schick and David Chase this last decade. The music chosen over the years has always provided a positive balance between highly challenging (as the flutes figure out with the way some parts are written whether the composer has heard, or even talked to, a flutist or was on drugs) to highly entertaining. Every rehearsal has been a learning experience along my musical journey. My forte (ha!) is with wind ensemble and symphonic/concert marching band literature. I still go to the Poway Band Festival every year when it doesn't conflict with my work schedule. So while many may have played standards like a Beethoven or Schubert Symphony number ____ (fill in the blanks), for the umpteenth time, it is usually my first.

Q: How long have you been involved in music and what caused you to become involved in music?

A: My father was a musician for a good part of his life. We had a trumpet and guitar, both his instruments, around the house and I remember hearing him playing along to recordings as a very, very small (who could believe I was ever a small) child. As the story was told to me, my dad used to listen to me sing as a toddler and thought I had an ear for music, stating that I sang back exactly what I heard in rhythm and pitch. He thought music was a natural part of me. Now for the embarrassment: I began learning the flute because the gal I had a crush on in school played the flute. I thought it was the easy way to get to sit next to her and have something to talk about.

Q: Who have you studied with?

A: My first teacher, also greatest fan and critic, was my father, a trumpeter (imagine that, a trumpeter criticizing someone!). His idea of getting me to perform on the flute was to copy Jean Pierre Rampal and James Galway. He purchased several Galway and Rampal recordings and told me to play what I heard...no music. I guess it was a kind of Suzuki flute teaching since I could play what I heard before I could read the music. However, it really was from his background as a jazz musician. To this day, I can still play back what I hear, my fingers just go to the notes, but I can't always tell you what the notes are.



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www.lajollasympphony.com

Look for TUTTI NEWSLETTER on the right side of the home page.



My first flute teacher was Donald Gottlieb, piccolo player with the Louisville Orchestra. Later I studied with Francis Fugue, principal flute with the Louisville Orchestra. During my time at Cincinnati Conservatory of Music I studied with Kryil Magg, associate principal flute of the Cincinnati Symphony and I studied piccolo with the late Jack Welbaum, piccolo of the Cincinnati Symphony.

Q: What is your occupation?

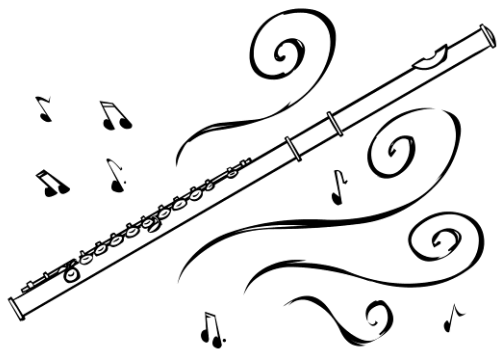
A: Since January 2010 I have been a Deputy Sheriff for the County of San Diego. Prior to that I served twenty plus years in the United States Marine Corps as a flute/music theory and ear training instructor at the Armed Forces School in Norfolk, Virginia and Enlisted Bandleader (band conductor) with various Marine Corps bands in California.

Many military personnel, at the end of their career or contract period, are approached for a career in law enforcement agencies, federal, state and local, because those agencies know you already know how to do certain things: how to give and take orders, how to properly wear a uniform, how to live up to a certain standard of professional and ethical conduct, how to deal with possible life and death situations, etc. I was approached by several agencies and the Sheriff's Department, after testing and background checks, was the first to offer me a job. I was eventually offered employment with other agencies, but it was long after I had accepted the Sheriff's Department offer. In fact, a federal offer came the day before I graduated from the sheriff's academy at Miramar College. I loved being in San Diego and wanted to make it a home. Working for the federal government would have meant moving again.

Q: Why did you choose to audition for La Jolla Symphony?

A: In 2002, Yaphet Jones, trumpet and John Dutton, horn were in the orchestra. They were both incredible Marines and musicians; we were stationed together with Marine Band San Diego and they encouraged me to audition. If those guys were a part of it, I wanted in!

Unfortunately, Operation Iraqi Freedom was about to get underway and I was reassigned to the 1st Marine Division at Camp Pendleton. I later deployed with a Light Armored Reconnaissance Company for four months in Iraq for Operation Iraqi



Freedom and with the 1st Marine Division Band for seven months during Iraqi Freedom II. In 2005, I returned to musical duties as a band conductor with Marine Band San Diego and decided to take a chance. I still remember that audition like it was yesterday. The lady who auditioned before me came out in tears. I was wondering what I got myself into. I took a deep breath and walked in. The audition board was Thomas Nee, Ted Beitz, and Jeff Nevin. A precious memory has always been Thomas Nee smiling and directing

during my solo, Honegger's Danse de la Chevre (always pick a French piece for flute auditions!). A couple days later, Ted left me a voice message asking me to play on the next concert, a fun runout concert in San Bernardino, which was Un Canto a México, directed by Jeff Nevin. What a hoot that was!

Q: What hobbies do you enjoy?

A: As a byproduct of my former and current employment, I like to go shooting and jogging. Uh...make that shooting or jogging. Never do both at the same time...unless chased by a bear! Then by all means, do all the jogging and shooting your heart can muster! Instead of fast cars, I suppose collecting flutes is my midlife muse (it is only a crisis financially). My motto: If I can't play like Rampal, I can at least have an expensive flute like Rampal!

**Need to contact
the LJS&C?**

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Chorus Association

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Diane Salisbury,
Executive Director



Q: What other information would you like us to know about you?

A: While I am by no means a regular drinker, I can hardly turn down the allure of a good German, English, Irish or Japanese beer (no IPAs)! Being from Kentucky (and no, I was not born in a little log cabin...and yes, we had shoes!), I also enjoy a fine "sipping" Bourbon.

I love to travel. I make time to travel somewhere every year and I watch traveling shows. It's probably leftover wanderlust from my days of traveling the U.S. on recruiting tours with Marine Bands.

In my off-time, I particularly enjoy getting together with old friends, and making new friends, over a meal and drinks to absorb the positive side of life and human relations. Hearing about their kids, pets and their latest personal and work accomplishments means so much more than they probably understand.

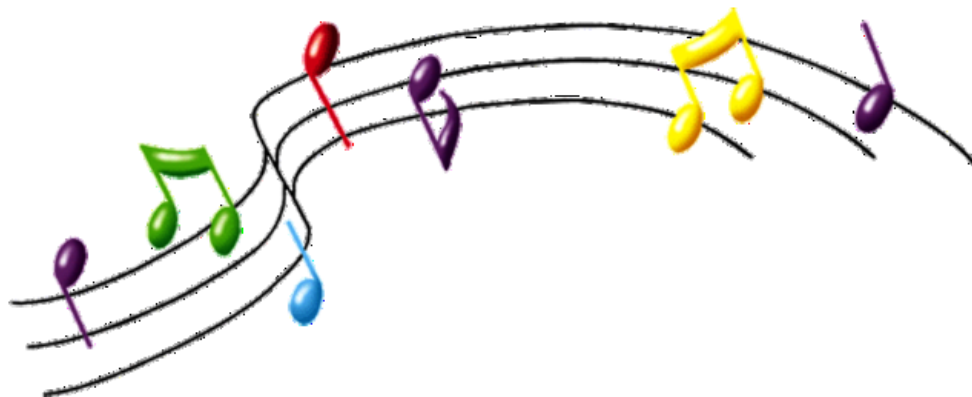
Q: What are some highlights of your musical career?

A: Meeting and performing for all of the Presidents from Reagan through George W. Bush; conducting the U.S. Navy Band in Washington D.C.; playing on TV for the American Film Institute Salute to Steven Spielberg; being mistaken for every NBA player, except Larry Bird, while in Las Vegas to perform for the Grand Waltz Ball; performing on TV for the Vicki Lawrence Show honoring Bob Hope on his 90th birthday; directing a band on live national TV for Hardball with Chris Matthews; goofing around on the set of the Tonight Show with Jay Leno and meeting the Tonight Show band; performing for Ronald Reagan at his birthday party at the Beverly Hills Hilton; attending a Hollywood party hosted by William Shatner at the Beverly Hilton and meeting several celebrities (also being mistaken for a celebrity at that party); being selected Musician of the Year for the entire U.S. Marine Corps in 2007; being offered an officer's commission in the Marine Corps.



Annual fund drive begins ...*NOW!*

At this time of year our mailboxes are filled with worthy appeals, as charitable organizations of all stripes ask us to consider a year-end gift. LJS&C will soon send out its annual appeal too. As you consider your year-end finances and charitable giving for 2015, please consider a gift to LJS&C. A year-end gift at this time provides much-needed funds to support our work throughout the 2015-2016 season. Thank you for your support!



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Have some news
to report?

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know!

barbara@peisch.com

(Be sure to mention *Tutti* in
the subject so I know it's not
spam!)



"Enchanted Evening" Gala

On Saturday, October 17, La Jolla Symphony & Chorus supporters gathered at The Westgate Hotel for the kick-off event of the 2015-2016 season. This year's Gala, themed "Enchanted Evening," began with a reception where guests enjoyed a hosted wine bar, tray-passed bubbly, and delicious hors d'oeuvres while bidding on over 60 auction items. Arts Angel Vicki Heins-Shaw was duly celebrated during the dinner hour, and before the live auction Amee Wood was announced as the winner of the Instant Wine Cellar. The evening ended with the Latin jazz sounds of Lori Bell and *Trio de Janeiro*.



Arts Angel Vicki Heins-Shaw, Stew Shaw, Diane Salisbury



Stew Shaw, Steven Schick, Bill Ziefle, Ellie Dominguez



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Bill and Gigi Simmons, Sherri and Brian Schottlaender



Bidders peruse silent auction offerings



Article Watch

From Tom Peisch:

San Diego Union-Tribune, November 2, 2015

"Tapping Adams and Brahms"

By James Chute

A review of our last concert:

<http://www.sandiegouniontribune.com/news/2015/nov/02/tp-classical-music-review-tapping-adams-and-brah/>

and

Los Angeles Times, November 13, 2015

"Seattle conductor Ludovic Morlot at the helm of the L.A. Phil for 'Become Ocean'"

By Tim Greiving

<http://www.latimes.com/entertainment/arts/la-et-cm-ludovic-morlot-la-phil-become-ocean-20151113-story.html>

and

Los Angeles Times, November 15, 2015

"The brave – and complex – new world of digital music"

By Mark Swed

This is a story about the new "hi res" format of digital music that's been available in Europe and Asia for some time, but is only now starting to become available in the U.S.

<http://www.latimes.com/entertainment/arts/la-ca-cm-digital-music-notebook-20151115-column.html>



From Ellie Elphick:

New York Times, October 30, 2015

"Music to cats' ears"

By Eleanor Stanford

Soundtracks to purr along to? A new project creates music meant to be audio catnip.

http://www.nytimes.com/2015/11/01/style/cat-music-for-cats-david-teie.html?_r=1

(This is similar to an Article Watch link that appeared in last April's issue: <http://peisch.com/tutti/2014-2015/Tutti-2015-04.pdf>)



From Beda Farrell:

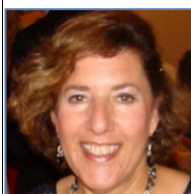
BBC News, November 10, 2015

"Afghanistan's first female conductor"

By Shaimaa Khalil

A 17-year-old girl has become Afghanistan's first female conductor.

<http://www.bbc.com/news/magazine-34581264>



If you find an interesting, music-related article or web site, send the information about it to Barbara at barbara@peisch.com or Evon at evon.carpenter@gmail.com. For web sites, send us a link to the site and include "Tutti" in the subject. For articles, you

may either send a link to the article or just the name and date of the publication, along with the title of the article, and we can find it online. Or you can bring it to rehearsal and hand it to one of us or snail mail it to Barbara at:



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